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Kunapipi 17(2) Contents, Editorial Note

Anna Rutherford

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Kunapipi 17(2) Contents, Editorial Note

Abstract

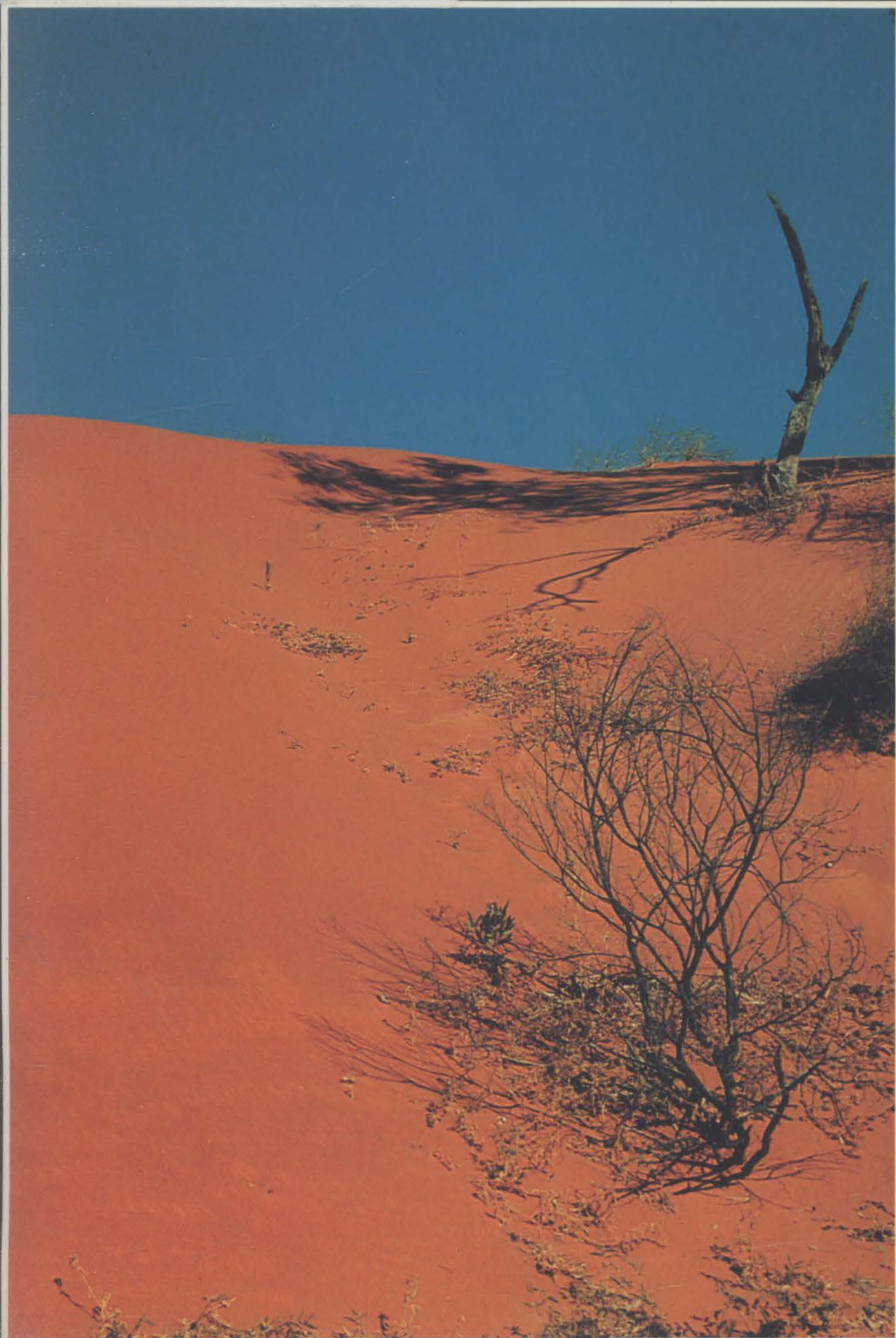
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VOLUME XVII NUMBER 2
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Kunapipi is a tri-annual arts magazine with special but not exclusive emphasis on the new literatures written in English. It aims to fulfil the requirements T.S. Eliot believed a journal should have: to introduce the work of new or little known writers of talent, to provide critical evaluation of the work of living authors, both famous and unknown, and to be truly international. It publishes creative material and criticism. Articles and reviews on related historical and sociological topics plus film will also be included as well as graphics and photographs.

The editor invites creative and scholarly contributions. Manuscripts should be double-spaced with footnotes gathered at the end, should conform to the MHRA (Modern Humanities Research Association) Style Sheet. Wherever possible the submission should be on disc (soft-ware preferably Word for Windows or Macwrite saved for PC) and should be accompanied by a hard copy.

All correspondence – manuscripts, books for review, inquiries – should be sent to:

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Kunapipi

VOLUME XVII NUMBER 2, 1995

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I wish to thank Miriam Tlali for permission to print the preface to *Mihloti*, Elleke Boehmer for her contribution which has already appeared in *The Journal of Commonwealth Literature* and *The Journal of Southern African Studies* and Mongane Wally Serote to publish his keynote address.

Cover: Birdsville Track, Australia 1994. Photo by Grethe Kirkeby Poulsen

Kunapipi refers to the Australian Aboriginal Myth of the Rainbow Serpent which is the symbol both of creativity and regeneration. The journal's emblem is to be found on an Aboriginal shield from the Roper River area of the Northern Territory in Australia.

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Editorial Note

In Britain this year there has been a series of events, exhibitions, performances, conferences, to celebrate what has been called Africa 95. One of the most important of these events for the readers of *Kunapipi* took place at The Commonwealth Institute in October. The conference was organized by Ronald Warwick and was called 'South African Writing at the Crossroads'.

Writers and critics from all parts of South Africa and of most of the South African races took part and 'eye-ball to eye-ball', as Mongane Wally Serote chose to express it, discussed and debated the future of South African literature and the power of the word to 'decolonize the mind'. I found it appropriate to conclude this issue by including pieces from three of the participants. The three pieces chosen all represent different stages in the recent history of South Africa; Miriam Tlali's moving account of what being black under apartheid meant for her, Elleke Boehmer's record of lining up to vote on 27 April 1994, her recognition of the banality of evil and her hope that on that day 'another banality must be put on record, a banality that is beautiful, that is benign', and finally Mongane Wally Serote's keynote address 'The Fate of the Word'. In this speech he warns that there is still 'no easy road to freedom'. He pointed out that it was not just South Africa but the whole world at the crossroads, a world that seems hell-bent on destroying itself. Serote rejoices that South Africa is leading the way: in a world in crises 'South Africa has dared and pioneered'. 'The word he said, 'has the power to be dynamic. And that in my view, is the new find of South African literature'.

Anna Rutherford